

Modern Times

60

Original Contemporary Graded Works
for classroom or concert

Edited by Robert Brightmore

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Chanterelle

750

MODERN TIMES

THE COMPLETE SERIES

In response to the ever-growing demand for new and stimulating repertoire, Chanterelle's series *Modern Times* is an extended collection of 60 original compositions in varying styles from around the world.

First published in five separate volumes, each original book is progressive and presents carefully selected pieces, graded in accordance with the various grading standards (grades 1-6) worldwide.

The originality and imagination of the composers presented here speaks for itself and we hope that *Modern Times* will be a source of pleasure to young students, players and teachers alike.

The pieces presented here have been conceived with certain priorities in mind. The overriding consideration that I have given to editing this series is that musical expression dictating the required technique should be foremost in the mind, thus initiating a more creative approach to music-making. To this end, the repertoire chosen gives priority to phrasing of the melodic line and rhythmic understanding, as well as dynamic shape and contrast.

Each book further broadens the scope of technique, movement, positioning, the use of slurs, general expression, phrasing and articulation.

The composers who have contributed to this publication are also accomplished guitarists and all have extensive knowledge and experience of the instrument. Their styles are considerably varied and in some cases directly influenced by their backgrounds: Gilbert Biberian (Armenia/GB, 1944*), Martin Byatt (Scotland 1956*), Abel Carlevaro (Uruguay, 1918 - 2001), Richard Charlton (England/Australia, 1955*), Ernesto Cordero (Puerto Rico, 1946*), Carlo Domeniconi (Italy, 1947*), Brian Hodel (USA, 1948*), Oliver Hunt (England, 1934 - 2000), Ricardo Iznaola (Cuba/Venezuela, 1949*), Francis Kleynjans (France, 1951*), Stefan Soewandi (Indonesia, 1962*), George Zarb (Greece), Jaime M. Zenamon (Bolivia, 1953*).

Robert Brightmore, *Editor*
January, 2007

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1. PRELUDIO

Jaime M. Zenamon

Lento *p i m a p a m i simile*

mf molto legato

poco cresc. *poco rall.* **a tempo**

poco rall. **più f** **a tempo**

cresc.

cresc. **f**

D.C. al \oplus e poi la Coda

rall. *poco rall.*

CODA

mf *molto rall.* **pp** *poco*

2. ESCALANDO

Allegretto

Jaime M. Zenamon

Musical score for "2. ESCALANDO" by Jaime M. Zenamon. The score is in treble clef, key of D major (two sharps), and 2/4 time. The tempo is *Allegretto*. The score includes various dynamics: *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). It also includes articulation marks like accents (>) and slurs. Fingerings are indicated by numbers 1-5. Breath marks (i, m) are present in the first staff. The piece ends with a final chord marked with a fermata and a *mf* dynamic.

3. PAISAJE

Jaime M. Zenamon

Calmo

p *i* *m* *a* *m* *i* *p* *i* *m* *simile*

mp

4 *mf*

7 *f* *poco rall. ...*

10 *a tempo* *mf* *dolce*

13

16 *mf* *rall. ... e ... cresc. ...*

4. ARPEGE

from "3 Petites Pièces", Op.77

Francis Kleynjans

Assez lent et expressif, avec langueur et nostalgie

Measures 1-3 of the piece. The notation is in treble clef with a key signature of one flat (B-flat). It features a series of arpeggiated chords. Dynamics include *p* (piano) and *f* (forte). There are markings for *dim.* (diminuendo) and *dim. <* (diminuendo). Fingerings are indicated with numbers 1-4. A section symbol (§) is present at the end of measure 3.

faire bien chanter souplement les voix

Measures 4-6. Measure 4 starts with a forte (*f*) dynamic. Measure 5 has a piano (*p*) dynamic. Measure 6 returns to forte (*f*). The notation continues with arpeggiated figures.

Measures 7-9. Measure 7 is forte (*f*). Measure 8 has a fortissimo (*ff*) dynamic with a *dim.* marking. Measure 9 is piano (*p*) with a *rit.* (ritardando) marking. A section symbol (§) is present at the end of measure 9.

Measures 10-12. Measure 10 is forte (*f*). Measure 11 has a *dim.* marking. Measure 12 is forte (*f*) with a *dim.* marking.

Measures 13-15. Measure 13 is piano (*p*). Measure 14 is piano (*p*). Measure 15 is piano (*p*).

Measures 16-18. Measure 16 is forte (*f*) with a *dim.* marking. Measure 17 is forte (*f*) with a *dim.* marking. Measure 18 is forte (*f*) with a *dim.* marking. A section symbol (§) is present at the end of measure 18.

Measures 19-21. Measure 19 is piano (*p*) with a *rit.* marking. Measure 20 is piano (*p*) with a *rit.* marking. Measure 21 is piano (*p*) with a *rit.* marking.

Measures 22-24. Measure 22 is piano (*p*) with a *rit.* marking. Measure 23 is piano (*p*) with a *rit.* marking. Measure 24 is piano (*p*) with a *rit.* marking. A section symbol (§) is present at the end of measure 24.

5. "CHANSON DU MARIN DISPARU"

from "3 Petites Pièces", Op.77

Francis Kleynjans

Assez grave et pas trop vite



a tempo



en retenant



a tempo



CODA



6. SAN MARTIN

Oliver Hunt
(June 1986)

Andante (♩ = 100)

The musical score for "6. SAN MARTIN" is written in treble clef with a 2/4 time signature. The tempo is marked "Andante" with a quarter note equal to 100 beats per minute. The score consists of eight staves of music. The dynamics and markings are as follows:

- Staff 1: *mf* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure), *p* (ninth measure), *p* (tenth measure), *p* (eleventh measure), *p* (twelfth measure).
- Staff 2: *cresc.* (first measure), *cresc.* (second measure), *f* (third measure), *f* (fourth measure), *f* (fifth measure), *f* (sixth measure), *f* (seventh measure), *f* (eighth measure), *f* (ninth measure), *f* (tenth measure), *f* (eleventh measure), *f* (twelfth measure).
- Staff 3: *pp* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure), *p* (ninth measure), *p* (tenth measure), *p* (eleventh measure), *p* (twelfth measure).
- Staff 4: *p* (first measure), *cresc.* (second measure), *cresc.* (third measure), *cresc.* (fourth measure), *cresc.* (fifth measure), *cresc.* (sixth measure), *cresc.* (seventh measure), *cresc.* (eighth measure), *cresc.* (ninth measure), *cresc.* (tenth measure), *cresc.* (eleventh measure), *cresc.* (twelfth measure).
- Staff 5: *f* (first measure), *p* (second measure), *cresc.* (third measure), *cresc.* (fourth measure), *cresc.* (fifth measure), *cresc.* (sixth measure), *cresc.* (seventh measure), *cresc.* (eighth measure), *cresc.* (ninth measure), *cresc.* (tenth measure), *cresc.* (eleventh measure), *cresc.* (twelfth measure).
- Staff 6: *mf* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure), *p* (fifth measure), *p* (sixth measure), *p* (seventh measure), *p* (eighth measure), *p* (ninth measure), *p* (tenth measure), *p* (eleventh measure), *p* (twelfth measure).
- Staff 7: *mf* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure), *mf* (fifth measure), *mf* (sixth measure), *mf* (seventh measure), *mf* (eighth measure), *mf* (ninth measure), *mf* (tenth measure), *mf* (eleventh measure), *mf* (twelfth measure).
- Staff 8: *sempre mf* (first measure), *sempre mf* (second measure), *sempre mf* (third measure), *sempre mf* (fourth measure), *sempre mf* (fifth measure), *sempre mf* (sixth measure), *sempre mf* (seventh measure), *sempre mf* (eighth measure), *sempre mf* (ninth measure), *sempre mf* (tenth measure), *sempre mf* (eleventh measure), *sempre mf* (twelfth measure).

poco rall.

7. ESTUDIO A LA CUBANA

Ernesto Cordero
(1986)

Andante (♩. = ca. 60)

p *i* *m* *p* *i* *m* *p* *p* *p* *p* *simile*

mf *marcare un poco il basso* *mp*

1 5 9 13 17 21 25 29 33

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

rall e dim.

a Eladio Scharrón

8. VIÑETA II

Ernesto Cordero
(1986)

Elegante (♩ = 84)

4 *mp*

4 *p* *cresc. e accel. poco*

7

10 *a tempo* *f*

13 *rit.* *mp*

16 *rall.*

9. MEXICO - 18th September, 1985

Gilbert Biberian
(19th September 1985)Slow ($\text{♩} = \text{ca. } 72$)

Musical score for "9. MEXICO" by Gilbert Biberian. The score is in 3/4 time, marked "Slow" ($\text{♩} = \text{ca. } 72$). The piece consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The dynamics are indicated as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *legato*. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are also some unusual markings, such as "0" and "3" above notes, and some notes with stems pointing downwards.

32 *p* (echo) *mf*

Staff 32-42: Treble clef, key of B-flat major. Measures 32-42. Dynamics: *p* (echo) at measure 32, *mf* at measure 40. A long slur covers measures 32-42.

37

Staff 37-42: Treble clef, key of B-flat major. Measures 37-42. A long slur covers measures 37-42.

43 *mf*

Staff 43-47: Treble clef, key of B-flat major. Measures 43-47. Dynamics: *mf* at measure 43. A long slur covers measures 43-47.

48 *p* sul ponticello

Staff 48-52: Treble clef, key of B-flat major. Measures 48-52. Dynamics: *p* at measure 50. A long slur covers measures 48-52. The instruction "sul ponticello" is above measure 50.

53 *p* sul tasto

Staff 53-58: Treble clef, key of B-flat major. Measures 53-58. Dynamics: *p* at measure 56. A long slur covers measures 53-58. The instruction "sul tasto" is above measure 56.

59 *pp* *ppp*

Staff 59-63: Treble clef, key of B-flat major. Measures 59-63. Dynamics: *pp* at measure 59, *ppp* at measure 61. A long slur covers measures 59-63.

10. ESTUDIO PRIMARIO No. 1

Abel Carlevaro

(♩ = 76 - 80)

(♩ = 76 - 80)

Piano Introduction: The piano part begins with a series of chords and single notes, marked with *p* (piano). The vocal part enters with a melody marked with *i* (piano) and *m* (mezzo-forte).

Vocal Entry: The vocal soloist enters with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

First Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Second Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Third Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Fourth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Fifth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Sixth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Seventh Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Eighth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Ninth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Tenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Eleventh Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Twelfth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Thirteenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Fourteenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Fifteenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Sixteenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Seventeenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Eighteenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Nineteenth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Twentieth Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*.

Final Section: The vocal part continues with a melody marked with *i* and *m*. The piano part provides accompaniment with chords and single notes, marked with *p*. The section ends with a *rall.* (rallentando) marking.

11. ESTUDIO PRIMARIO No. 2

Abel Carlevaro

(♩ = 112 - 116)

6

11

16

poco ten.

22

a tempo

27

32

rall.

12. ALL OF THAT TO WHICH THE NAME "JAZZ" IS GIVEN

Brian Hodel
(1986)

Tenderly (♩ = 100 - 144)
(Jazz waltz feeling)

The musical score is written for piano and consists of 32 measures. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 100 - 144, with a 'Jazz waltz feeling' instruction. The score is divided into systems of four measures each. Dynamics include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *rall.* (rallentando). Articulations include accents, slurs, and fingerings. The score ends with a repeat sign and two endings.

Measures 1-4: *p* (piano), *mf* (mezzo-forte), *p* (piano).

Measures 5-8: *mf* > *mp* (mezzo-forte to mezzo-piano).

Measures 9-12: *mf* > *p* (mezzo-forte to piano), *mf* > *p* (mezzo-forte to piano).

Measures 13-16: *cresc. poco a poco* (crescendo poco a poco).

Measures 17-20: *mp* (mezzo-piano).

Measures 21-24: *mp* (mezzo-piano).

Measures 25-28: *mf* > (mezzo-forte), *rall.* (rallentando).

14. EPISODE

George Zarb
(1985)**Lento**

pp secretly whispering

simile

ff *pp*

p

f *ff* (*pppp*)

pp *sul tasto* *molto lento*

15. GREKOS

George Zarb

Andantino (♩ = ca. 76)

p

f

p

f

p

cresc.

sf

16. BEAR DANCE

Arkoudohoros

George Zarb

9

p

17

mf

25

f

17. ESTUDIO

George Zarb

Andante

CI

p

5

p

10

CI

15

mf

19

mf

p

ossia

18. AUTUMN MIST

Oliver Hunt

Andante

CIII

4

mp

7

pp

mp

10

mf

dim.

dim.

13

16

mp

CII

19

22

p

i

m

p

p

i

p

i

a

rall.

19. LANDSCAPE

Stefan Soewandi

Poco allegro (♩ = ca. 144)

Musical score for "19. LANDSCAPE" by Stefan Soewandi. The tempo is **Poco allegro** (♩ = ca. 144). The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The melody is characterized by eighth and sixteenth notes with various ornaments (accents, slurs, and grace notes). The second and third staves continue the melodic line with some triplet markings. The fourth staff concludes the piece with a repeat sign and a final cadence.

20. SEA PICTURE

Stefan Soewandi

Tranquillo

Musical score for "20. SEA PICTURE" by Stefan Soewandi. The tempo is **Tranquillo**. The score is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The tempo is **Tranquillo**. The melody is characterized by eighth and sixteenth notes with various ornaments (accents, slurs, and grace notes). The second staff continues the melodic line with some triplet markings. The piece concludes with a final cadence.



21. DRONES

Gilbert Biberian

Tempo di marcia

V

mf

6

very crisply - verso il pont.

10 *sul* ⑤ *f*

ord. II

sul ⑤ *sempre* *mf*

14 verso il pont. *f*

ord. V

19 *mf*

23 very crisply - verso il pont. *sul* ④ *f*

28 *mf* *f* V

33 II V *f*

37 IV II IV II *mf*

41

45 *raucously* V *ord.* II *f* *sul* ⑥

49 V

53 *f* ⑤

to Mercedes Otero

22. BEAR DANCE

Gilbert Biberian

Andante pomposo (♩ = 80)

mf

6

f

p

11

mf

f

16

mf

ff

21

mf

ff

sf

23. DANZA DEL CUCULO

Carlo Domeniconi

Allegretto

f

p

5

9 *poco rall.*

13 *riprendendo* **f** Φ III

17 **p** Φ I **f** *a m i*

21 *cresc.* *cresc.*

25 *un poco rall.* **ff** *a tempo* **f** *rall.* **p**

29 *a tempo* **mp** *rall.* **pp**

33 Φ III **p** *più p* **p**

38 **pp** *Un poco più lento* *un poco rall.* **f** Φ CODA

24. LA NOCHE

Jaime M. Zenamon

Lento e calmo

harm. XII



a Carlos Barbosa Lima

25. VIÑETA CRIOLLA 1

Ernesto Cordero

Andante con spirito (♩ = ca. 80)

p i a p i m p i
p i a p m i
p i a p m i p i
mp
5
f
9
mp
13
f
p
17
mp
mf
21
f
molto rall.
harm. XII
Un poco più lento
25
mp
p rall.
pp
mf
CII

a Lawrence Del Casale

26. ESTUDIO FUGAZ

Ernesto Cordero

Allegretto con eleganza (♩. = ca. 69)

4

8

12

16

20

mp

sfz

mf

mp

sfz

mf

mf

sfz

mp

sfz

mf

p cresc.

f

mp

mf

f



27. THE DEVIL'S PLAYGROUND

Brian Hodel

Animato (♩ = 80)

mf

mp

p

cresc. poco a poco

D.C. al *e poi la Coda*

allarg. *rit.*

CODA

f

to Jenny Wormald

28. PETIT PRELUDE

Gilbert Biberian

III
p m i a m a i m

I
p m i a m a i m

III
simile

I

5

9

13

17

21

25

29

33

mf

p

mf

f

mf

rall.

29. REGGAE SUNRISE

Martin Byatt

Allegro (♩ = 88)

④

f *p* *f*

6

11

mp

16

f

20

1.

p

24

2.

p

28

f *ff*

32

36

30. HANGIN' AROUND

Martin Byatt

(♩. = 72)



31. RECUERDO

Jaime M. Zenamon

Moderato

4

7

10

13

17

mf

mf

poco rall.

poco rall.

a tempo

cresc.

f

rall.

molto rall.

CII

CIV

CODA

D.C. al \oplus
e poi la Coda

32. CASCADE

Jaime M. Zenamon

Moderato

Musical score for "32. CASCADE" by Jaime M. Zenamon. The score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 19 measures. The tempo is marked "Moderato". The score includes various dynamics (p, f, mf, p subito, poco rall., leggiero) and articulations (accents, slurs). Fingerings are indicated by numbers 1-5. Some measures have "m i m" or "m i m p" above them, possibly indicating a specific fingering or articulation. The score ends with a "poco rall." and "leggiero" marking.

33. EFFECTS

George Zarb

pizz. -----
p *mf*

7 pizz. -----
p

13 pizz. -----
f

19 pizz. -----
f *p* *mf*

25 pizz. -----
 ponticello
p *f* ⑤

32

38 pizz. -----
p *pizz.* -----
p

44 Tambora (con pulgar)
 ⑤ *f* *sf* *pp*

35. ESTUDIO

(Movimiento alternado)

Abel Carlevaro

(♩. ♩ = 44)

Musical score for "35. ESTUDIO" by Abel Carlevaro. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 32 measures. The tempo is marked as 44 beats per minute (♩. ♩ = 44). The score includes various musical notations such as notes, rests, and fingerings. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (f). There are also markings for "a tempo", "poco rall.", and "meno". The score is divided into systems, with measures 5, 9, 13, 18, 22, and 27 marked at the beginning of their respective systems. The piece ends with a double bar line and repeat dots.

a Carlos Barbosa Lima

36. VINETA CRIOLLA III

Ernesto Cordero

Ritmico (♩ = ca. 72)

5 *mp*

9 *nat.*
p cresc. un poco

13 *f un poco metallico*
p dolce

18 *mf*

23 *ff subito*
mp

28 *mf*

33 *f* (secco)
p dolce

ΦΠ

ΦΠ

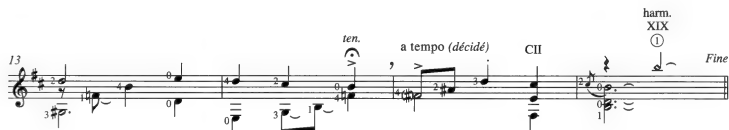
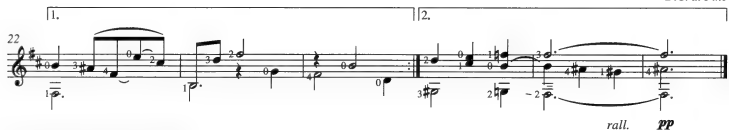
pizz.

nat.

37. VALSE

en si mineur
from "3 Petites Pièces", Op.77

Francis Kleynjans

Assez vif et bien enlevé*a tempo (fluide)**D.C. al Fine*

38. SIMPLE MELODIE

en la majeur

Francis Kleynjans

Pas trop vite, avec un discrète pointe de nostalgie

(♩ = ca. 84)

comme une ballade bien chanté, avec simplicité

a tempo

5 CII-----, rit. *pp* *f* *mf* *f* *mf* *f* *p*

10 *pp* *p* tranquille *mf* *mf* *p* *p* *rit.* *ff*

15 *f* *ff* *ff* *ff* sans ralentir *f*

19 *mf* *f* *mf* *mf* *f* *mf*

23 *rall. tendrement (sur la touche)* *en s'éloignant* *pp* *ppp*

39. CAKEWALK

Richard Charlton

Andante (♩ = ca. 96)

Musical score for "Cake Walk" by Richard Charlton, marked Andante (♩ = ca. 96). The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a forte (*f*) dynamic. The third and fourth staves continue the melody with various fingerings and slurs. The fifth staff includes a "Coda" symbol and a "gliss." (glissando) instruction. The sixth staff continues the piece with further melodic and harmonic development.

40. DOWN AND OUT

Martin Byatt

Andante (♩ = ca. 96)

Musical score for "40. DOWN AND OUT" by Martin Byatt. The score is in 4/4 time, Andante tempo (♩ = ca. 96). The key signature has one flat (B-flat). The score is divided into systems, with measures numbered 1 through 29.

The score includes various musical markings and dynamics:

- Measure 1:** *mf* (mezzo-forte).
- Measure 5:** *nat.* (natural).
- Measure 9:** *sub. p* (subito piano).
- Measure 13:** *f* (forte), *p* (piano), *f* (forte), *rit.* (ritardando).
- Measure 17:** *a tempo*.
- Measure 21:** *p* (piano), *rit.* (ritardando).
- Measure 25:** *p* (piano), *rit.* (ritardando).
- Measure 29:** *rubato* (rubato), *rit.* (ritardando).

The score also includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final chord in measure 29.

41. MOTIVO DE DANZA

Jaime M. Zenamon

Moderato

4 *mf* *a tempo* *simile* *poco rit.* *mp* *espress.* *cresc.* *cresc.*

8 *al Coda* *a tempo* *rall.* *mf* *f* *molto espress.*

12 *simile* *cresc.* *f*

16 *simile* *f*

19 *simile* *cresc.* *f*

22 *D.C. al Fine e Coda* *rall.*

25 *CODA* $\frac{3}{2}$ CIV $\frac{1}{2}$ CVII $\frac{1}{2}$ CIX *poco* *rall.* *mp*

42. CHINESE BLOSSOM

Jaime M. Zenamon

Lento

p *i* *a* *p* *m* *i* *a*

mp molto espress.

3

4

5

6

7

8

9

10

11

12

13

14

15

1. 2.



43. PRELUDIO

Jaime M. Zenamon

A piacere

p *i m a p a m i*

simile

cresc.

mp

f

(2nd time poco dim.)

mf

cresc.

a tempo

(2nd time poco rit.)

p sub.

cresc.

a tempo

(2nd time poco rit. e dim.)

mp

a tempo

rall.

p

rall.

pp dolce

pour Elke

44. PETITE VALSE INTIME ET SENTIMENTALE

Pas trop vite (♩ = ca. 126 - 132)Francis Kleynjans
Op. 81

CII.....

$\frac{1}{2}$ CVII.....

souple et tendrement chanté

simile

CII.....

poco rit.

CVII.....

[1. $\frac{1}{2}$ CV.....] [2. $\frac{1}{2}$ CV.....]

rit.

pp

pp

45. HUMORESQUE

Gai et bien rythmé, avec humour et fantaisie

Francis Kleynjans

Op. 94, No. 2

a tempo

f *avec esprit*

a tempo

f *rit.* *mf*

simile

rit. *mf*

CI *CII*

p *mf* *f*

tenir *a tempo*

f *sub. décidé* *p* *accél.*

4 *rall.* *tendrement*

1.

2.

XII *CIII* *V*

rit. *f* *accél.* *très vif* *sec*

46. ...AU CLAIR - OBSCURE...

Lent, dans une vaste plénitude (♩ = ca. 48)

Francis Kleynjans

Op. 79, No. 2

CII -----

p *souple et largement chanté (lié et fluide)* *poco rit.* *poco rit.*

5 *a simile* *m i m i* *m* *p* *avec ampleur* *poco rit.* *p* *molto rit.* *pp*

9 *a tempo* *p* *f* *avec force*

13 *f* *mp* *p* *molto rit.* *pp* *tasto*

17 *a tempo* *poco rit.* *p* *plus calme*

21 *f* CII -----

24 *ff* *(sonore)* *f* *rall.* *en s'éloignant* *plus lent* *tasto* *pp*

⑤ *i* ③ *a* ⑥

47. LE MOULIN DE LOYA

Barcarolle

Pas vite et bien rythmé (♩. = ca. 52)

Francis Kleynjans
Op. 19

Musical score for "Le Moulin de Loya" by Francis Kleynjans, Op. 19. The score is in G major (one sharp) and 12/8 time. It consists of 9 measures. The tempo is "Pas vite et bien rythmé" (♩. = ca. 52). The piece is a Barcarolle. The score includes various dynamics (mf, f, rit., a tempo, p, pp), articulations (accents, slurs), and performance instructions (simile, rall.). Measure numbers 2, 4, 5, 7, and 9 are indicated at the start of their respective lines. The score ends with a double bar line and a fermata over the final chord.

48. MINIATURE I

Ricardo Iznaola

Andantino (♩ = ca. 92)

mp

5

10

15

$\frac{1}{2}$ CIII a tempo
diminuendo e ritard.
p
simile

20

a tempo
i m a m i simile
poco rit.

24

27

30

$\frac{1}{2}$ CIII
rall. molto
p

49. MINIATURE II

Ricardo Iznaola

Cantabile ($\text{♩} = \text{ca. } 60$)

mf *semplice*

$\frac{1}{2} Cl$

$(\text{♩} = \text{♩})$

p mp *grazioso, distaccare il canto*

$\frac{1}{2} Cl$

crescendo

diminuendo

ritard. p

50. EL JARDÍN DE LOS LAGARTOS

Ernesto Cordero

Tranquillo e misterioso (♩ = ca. 56)

mp lasciare vibrare sempre

a tempo

poco rall. *senza rigore di tempo*

CII CII $\frac{1}{2}$ CI CI

CIII *a tempo*

poco rall.

a tempo

18 $\frac{1}{2}$ CII //
poco rall. **mf** **mp**
 $\frac{1}{2}$ CV

20 CII CII
 22 ② ③ ②
 $\frac{1}{2}$ CV $\frac{1}{2}$ CV

24 $\frac{1}{2}$ CI CI
 26 *ten.*
 28 *perdendosi*
 30 harm. XII harm. XII
 32 harm. XII
pp *rall.* **ppp**

51. BERCEUSE

Richard Charlton

Con moto (♩ = ca. 144)

p dolce

a m i p a m

a m i m a m

① ② ③

$\frac{1}{2}$ CVIII -----, $\frac{1}{2}$ CVII -----, $\frac{1}{2}$ CV -----

5

al Coda

8

XII
8va

mp

$\frac{1}{2}$ CV -----,

11

①

14

a tempo

poco rit.

17

$\frac{1}{2}$ CV -----,

20

②

①

23

26

29

32

35

38

41

44

mf

f

espress. p

a tempo

rit.

CV

CODA

pp

rall.

harm. XII

harm. V

2nd time
D.S. al
e Coda

52. P.C. IN BLUE

Martin Byatt

Andante (♩ = ca. 108)

4
mf

9
f

18
mp

25
cresc.

30
ff

35
mf

41
f

47
mf

VII

CIII

XIX

XII

XIV

XV

XII

XIV

rall.

53. CANCION DE CUNA

Jaime M. Zenamon

Lento sostenuto

$\frac{1}{2}$ CII
 mp
 molto espress.

4 $\frac{1}{2}$ CII

CII $\frac{1}{2}$ CIII CVII CVI
 9 mp

CIX $\frac{1}{2}$ CV
 14

18 CII

CVII CVI
 22 mp

..... $\frac{1}{2}$ CII
 25 cresc.

$\frac{1}{2}$ CV $\frac{1}{2}$ CIII $\frac{1}{2}$ CII
 28 rall.
 p

54. SADMOOD

Andante

Jaime M. Zenamon

am i a m i a m i a m *simile* *etc.*
mf ② ③
 1 2 CVII CV
 3 ⑤
 5 *etc.*
 CV *al Fine*
 7 CIII *molto rall.* ⑤
poco menos como un coral
 9 1/2 CIII *mp* ③
 13 XII CI
 17 *accel. e cresc.*
 21 *D.C. al Fine* *Fine* *meno* *p* *rit.*

55. OMAGGIO A A.CARLEVARO

Carlo Domeniconi

3

f

2

p

CIII ---

4

f

7

10

13

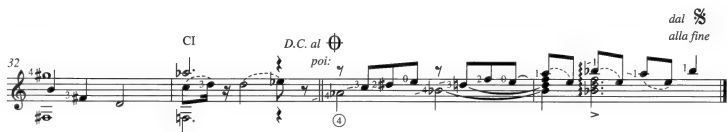
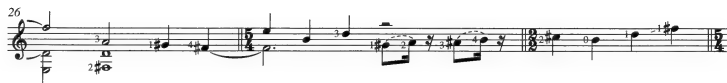
16

ff

19

Fine

V.S.



56. ALBA

Carlo Domeniconi





CIII.....



D.C. al \oplus

(rall. 2nd time)



Andante (♩ = ca. 76)

CII

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of D major, and consists of 18 measures. The piano part is marked *mf con espressione* and *p*. The voice part has lyrics in Italian. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 1-3: *mf con espressione*. The piano part features a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D1



58. AMERTUME No. 4

en sol mineur

Francis Kleynjans

Op. 79, No. 4

Pas trop vite, souple et expressif avec élégance

(♩ = ca. 112)

CI-----



CI-----



D.C. al



59. HOMMAGE A TARREGA

Francis Kleynjans
Op. 79, No. 5Tempo di mazurka (mais modéré)
(♩ = ca. 104 - 108)

p souple, empreint d'une élégance sensuelle et langoureuse

4 *mf*

CII

8 *rit.* *f* *mf*

12

16 *p* *rall. molto* *pp* *δva XIX.* *Fine*

19 *a tempo* CII *f* *plus décidé* *p* *p (echo)* *f* *claire* $\frac{1}{2}$ CVII $\frac{1}{2}$ CVI $\frac{1}{2}$ CIV

22 CII *f* *p (echo)*

25 *f* $\frac{1}{2}$ CVII *δva XIX* 1. 2. *p* *D.C. al Fine*

60. CHANSON 'POUR DELPHINE'

Lent et langoureux

Francis Kleynjans

Op. 84

1/2 CII -----

p *mf* *poco rit.* *p* *mf* *p*

souple et tendrement chanté, avec une certaine liberté

5 1/2 CII ----- 1/2 CI -----

f *p* *tasto* *f* *mf* *p* *rit.*

9 a tempo 1/2 CII -----

p *mf* *p*

13 1/2 CII ----- 1/2 CI -----

tasto *f* *rall.* *rit.*

17 a tempo CII -----

p *f* *souple....* *rit.*

21 a tempo CII ----- 1. CI -----

f *f* *rit.*

24 2. (1/2 CII) ----- 8va ----- XIV XII

p *rit.* *rall.* *très lent* *molto rit.* *p*

(a tempo) XIX